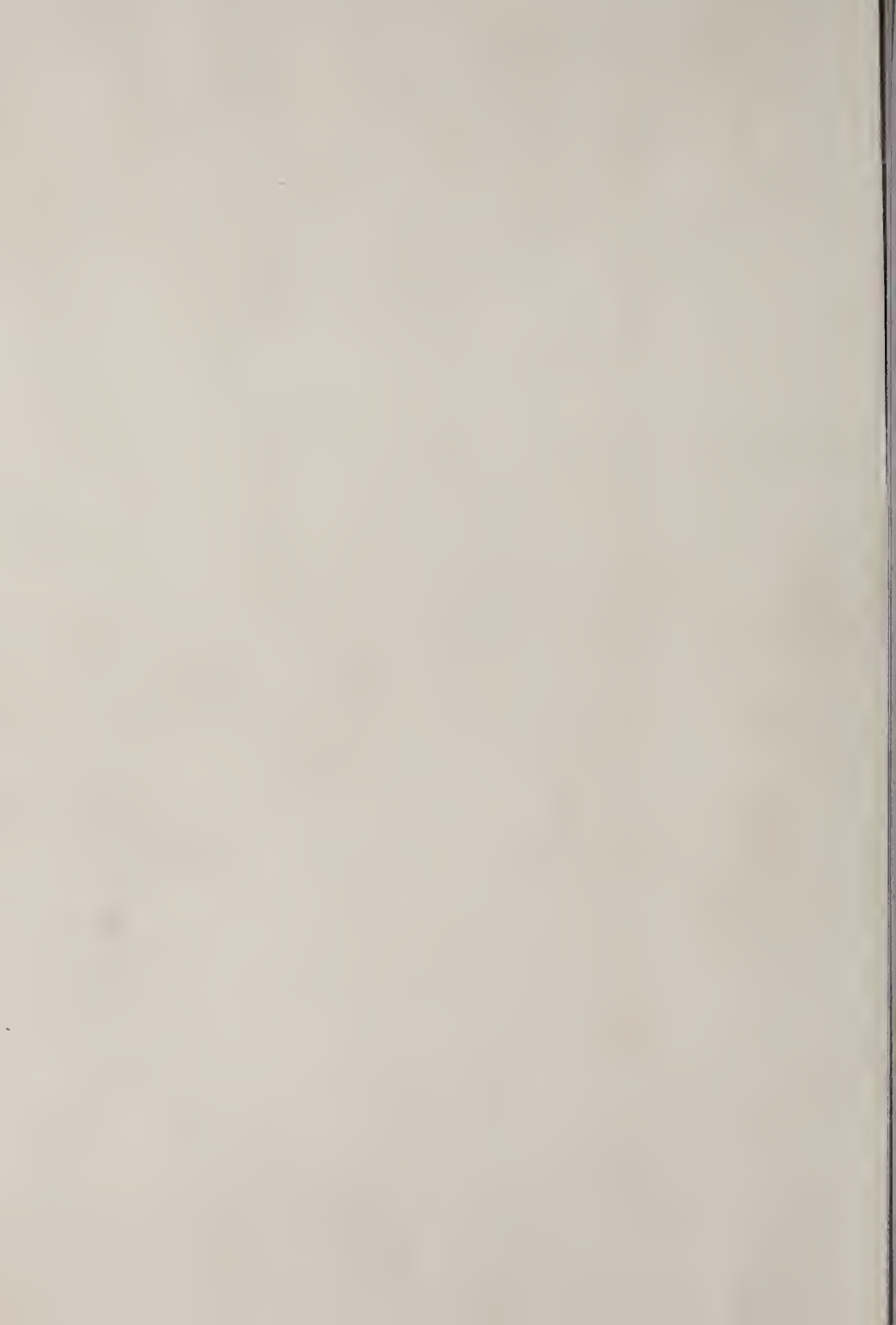


THE METROPOLITAN MUSEUM OF ART



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VIEWS OF ENGLISH TOWNS AND COUNTRYSIDE

MALTA AND GIBRALTAR

NORWEGIAN COASTAL SCENES

DRAWINGS IN WATER COLOR AND OTHER MEDIUMS

Selected from the

J. M. W. TURNER COLLECTION

of

JOHN ANDERSON, JR.

New York

Sold by his Order

EXHIBITION — FROM MONDAY, NOVEMBER 11th

PUBLIC SALE — THURSDAY AFTERNOON, NOVEMBER 14th

KENDE GALLERIES, INC.

730 FIFTH AVENUE • NEW YORK

at 57th Street

1940

P R I C E D C A T A L O G U E S

A priced catalogue may be obtained at a cost of 25c
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of the catalogue.

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NUMBER



THIRTEEN

VIEWS

of

ENGLISH COUNTIES • LONDON • THE THAMES

SCOTLAND • MALTA • GIBRALTAR

NORWEGIAN COAST • SWISS ALPS AND LAKES

SKETCH BOOKS

FLOWERS • BIRDS • STILL LIFE

DRAWINGS IN WATER COLOR AND OTHER MEDIUMS

Selected from the

J. M. W. TURNER COLLECTION

of

JOHN ANDERSON, JR.

Author of The Unknown Turner

Founder of The Anderson Galleries

Sold by his Order

EXHIBITION — FROM MONDAY, NOVEMBER 11th

(Weekdays, 9:00-5:30, Monday evenings to 7:00; Sunday closed)

PUBLIC SALE — THURSDAY, NOVEMBER 14th, AT 2 P.M.

KENDE GALLERIES, INC.

730 FIFTH AVENUE • NEW YORK

at 57th Street

Tel. Circle 6-9465

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries," wherever used in these Conditions of Sale, means the Kende Galleries, Inc.
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10. If for any cause whatsoever any article sold cannot be delivered or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. In addition to the purchase price, the buyer will be required to pay the New York City sales tax, unless the buyer is exempt from the payment thereof.

12. The Galleries, subject to these Conditions of Sale and to such terms and conditions as they may prescribe, but without charge for their services, will undertake to make bids for responsible parties approved by them. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot," in which case the request should state the amount to be bid "For the Lot." The Galleries reserve the right to decline to undertake to make such bids.

13. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

14. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

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ANTHONY N. BADE AND EDMUND J. CLARK, AUCTIONEERS

KENDE GALLERIES • INC.

730 FIFTH AVENUE • NEW YORK

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HERBERT A. KENDE
Vice-President

ALBERT L. STIRN
Secy.-Treas.

2 East 23rd Street

New York

Oct. 26th, 1940

The Kende Galleries, Inc.

730 Fifth Avenue

New York City

Gentlemen:

Based on a forty years' study and collectorship of Turner's Drawings and Sketches, nearly 5000 of which were obtained by me from the estates of two of his most intimate friends, — the Landseers and George Jones, R.A., — I am glad to give you an assurance that to the best of my knowledge and belief every Drawing and Sketch consigned to your Galleries for sale is the genuine work of J. M. W. Turner.

More than a thousand have been sold, publicly and privately, and never has the genuineness of a single item been questioned.

Yours faithfully,

John Anderson Jr

FOREWORD

While J. M. W. Turner was universally accepted as one of the world's greatest landscape painters, it is not so generally known that he also drew and painted every worthwhile object which made a special appeal to him because of its beauty and interest, and the possibilities of his own skill in depicting it.

In the personal collection of his Drawings and Sketches left by him at his death, and which are now being exhibited at the National Gallery and the British Museum in London, no less than one hundred and seventeen different subjects appear which have no relation, whatsoever, to Landscape.

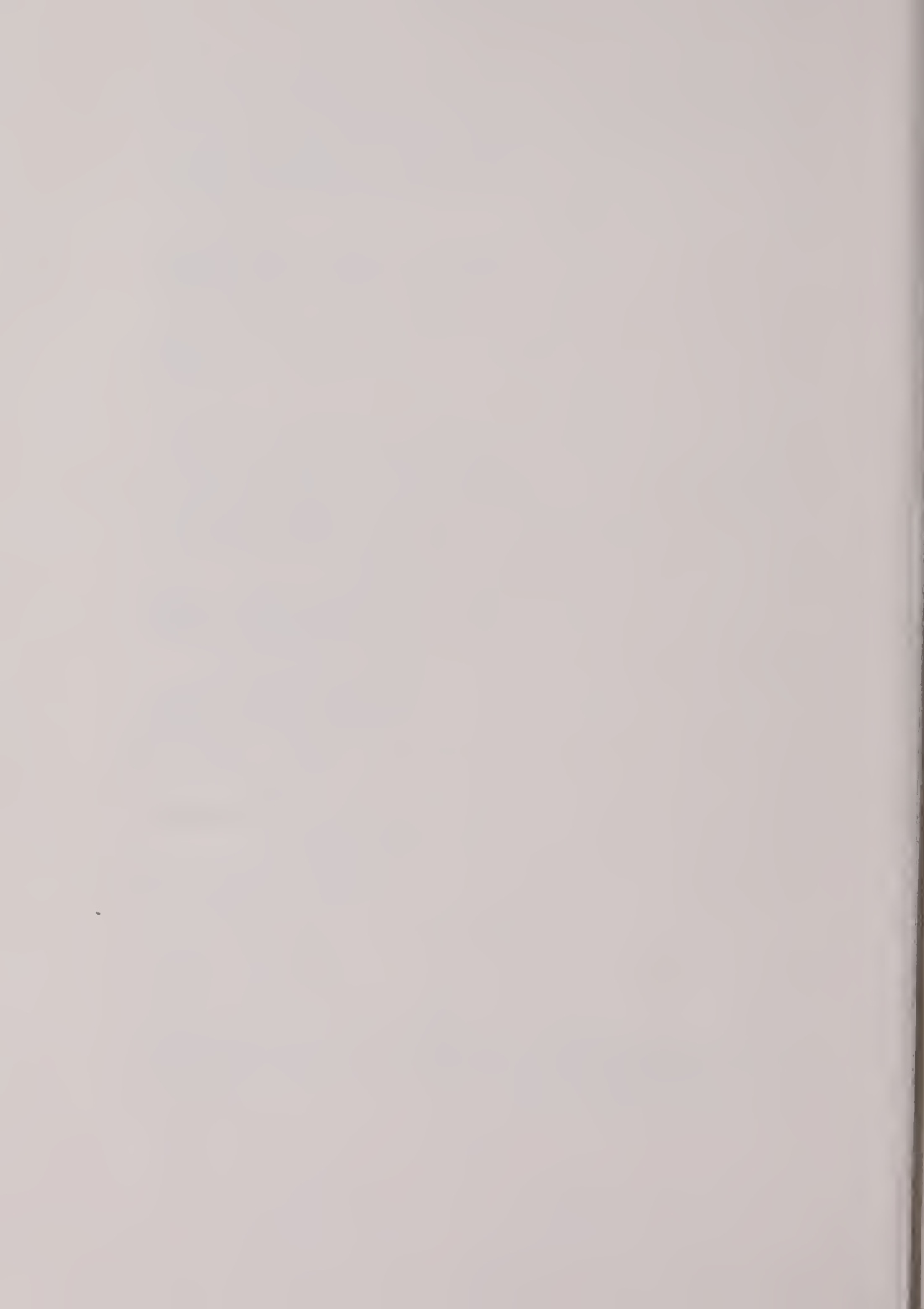
No less than twenty well-known authors have compared him to Shakespeare. Can anyone mention a name other than Turner in the entire history of modern art which has been deemed worthy of being linked in genius with that of Shakespeare?

In this group now offered, Turner's art is represented in typical and fine examples, in a variety of the mediums used by him.

Most of the drawings described in this catalogue were purchased from the heirs of John Landseer and his two sons, Charles and Edwin, and from the estate of George Jones, R.A., one of Turner's intimate friends, and an executor of his will. The drawings were all purchased by them directly from Turner himself.

Two notable art authorities may be quoted; John Ruskin wrote to his friend, Philip Gilbert Hamerton, "I would rather have one half of the drawings of Turner than the whole of his paintings."

C. Lewis Hind, author of two fine works on Turner, says; "I believe that there are those who would rather possess a fine Turner water color than any other work of Art." JOHN ANDERSON, JR.



Your attention is invited to the Conditions of Sale on Pages 2 and 3
of this catalogue

THURSDAY, NOVEMBER 14TH, 1940, AT 2 P. M.
CATALOGUE NUMBERS 1 TO 137 INCLUSIVE

Notes and Comments by Mr. Anderson

FLOWERS AND STILL LIFES

- 10- 1. **STILL LIFE** 1841
Overturned flower pots overgrown with ivy, against a garden wall.
Water Color: Height, 10 $\frac{1}{4}$ inches; length, 13 $\frac{1}{4}$ inches
- 10- 2. **STILL LIFE** 1826
Arrangement of two dead birds on a table against a light background.
Oil and Water Color: Height, 14 inches; width, 10 $\frac{3}{8}$ inches
- 20- 3. **LILIES** 1824
Delicate sprays of white and red-speckled lilies in a pale blue globular vase; wood paneling and red hanging in background.
Water Color: Height, 17 $\frac{3}{8}$ inches; width, 13 $\frac{1}{2}$ inches
- 21- 4. **DEAD GAME** 1840
A dead brown hare with bleeding mouth lies amid long meadow grass flecked with blue and red flowers.
Water Color: Height, 16 inches; length, 19 inches
Reproduced in John Anderson, Jr. *The Unknown Turner*, page 13.
- 12- 5. **TWO STUDIES OF FLOWER AND FRUIT**
One of a branch of red currants with leaves and caterpillars, dated 1828; the other a dainty nosegay of a pink rose and purple asters.
Water Color: Height, 12 $\frac{1}{2}$ and 11 inches; widths, 9 and 7 $\frac{1}{4}$ inches
- 15- 6. **TWO STUDIES OF BUTTERFLIES** 1828 AND 1843
Two brightly colored butterflies on a leafy branch; and a group of three butterflies of varying species and a large moth with sprays of delicate small gray flowers.
Water Color: Heights, 10 $\frac{1}{2}$ and 12 inches; widths, 8 $\frac{3}{8}$ and 9 $\frac{1}{2}$ inches
- 17- 7. **TWO FLOWER STUDIES** 1840 AND 1843
Two old-fashioned roses, one of yellow and one of red, with sprays of honeysuckle and maidenhair fern; and a nosegay of a pink rose, a pink dahlia, a spray of blue larkspur and morning glories tied with an orange ribbon.
Water Color: Heights, 12 $\frac{1}{2}$ and 13 $\frac{1}{2}$ inches; widths, 8 $\frac{1}{2}$ and 10 $\frac{3}{4}$ inches
- 38- 8. **TWO STUDIES OF TULIPS** 1843
A red- and white-striped parrot tulip; and a vari-colored tulip with purple and yellow pansies.
Water Color: Heights, 10 $\frac{3}{8}$ and 10 $\frac{3}{4}$ inches; widths, 8 $\frac{1}{8}$ and 8 $\frac{1}{2}$ inches
- 13- 9. **TWO FLOWER STUDIES** 1831 AND 1834
A delicately drawn spray of fuchsia; and a pink moss rose with blue lobelia.
Water Color: Heights, 8 $\frac{3}{8}$ and 9 $\frac{3}{4}$ inches; widths, 6 $\frac{3}{4}$ and 7 $\frac{3}{4}$ inches
- 15- 10. **TWO FLOWER STUDIES** 1843 AND 1848
A red rose with buds; and two bright red cactus flowers.
Water Color: Heights, 9 $\frac{1}{4}$ and 15 inches; widths, 7 and 11 $\frac{1}{2}$ inches



11

NORWAY

- 24- 11. **APPROACHING BERGEN FROM THE NORTH** 1849
 Small sailboats on a quiet sea under an early morning sky. Mountains in the background. [SEE ILLUSTRATION].
Water Color: Height, $9\frac{1}{4}$ inches; length, $14\frac{1}{4}$ inches
- 22⁵⁰- 12. **ROMSDALHORN AND TROLDTINDERNE, NORWAY** 1849
 A deep rocky valley with a mountain torrent at the right, the peaks at the left touched with a rosy glow; trees and grass in foreground.
Water Color: Height, $14\frac{3}{4}$ inches; width, $9\frac{3}{4}$ inches
 Title in Turner's handwriting.
- 13- 13. **BETWEEN KJOS AND GRADAAS, NORWAY** 1849
 A road through a deep valley with a woman holding a child by the hand; tall Norwegian pines on either side and snow-capped mountains in background.
Water Color: Height, $14\frac{3}{8}$ inches; width, $9\frac{3}{8}$ inches
 Title in Turner's handwriting.
- 13- 14. **TWO VIEWS OF EIKISDAL, NORWAY** 1849
 One of Eikisdals Vand, looking north, with mountains rising steeply from blue water and a snowy mountain in the background; the other of Reitan, Eikisdal, depicting a mountainous valley with scrub pine and low shrubbery.
Water Color: Heights, $7\frac{1}{2}$ and $7\frac{1}{4}$ inches; length, $9\frac{1}{2}$ inches
 Titles in Turner's handwriting.
- 11- 14A. **TWO VIEWS OF MOLDE** 1849
 One depicting a small village on the bank of a glassy lake against a mountainous background; the other of tall mist-covered mountains rising before a smooth blue lake dotted with islands.
Water Color: Height, $6\frac{3}{4}$ and 7 inches; length, $9\frac{3}{4}$ inches
 Titles are in Turner's lettering.

15. APPROACHING EIKISDAL VAND, NORWAY 1849

21- Vike Sacks; Aagaatind; Maingsdals-aase. A group of houses are nestled in a green valley between two mountains. At the right there is a glimpse of a blue lake; beyond, tall snow-capped mountains rise to form the background.

Water Color: Height, 9¾ inches; length, 13⅜ inches

Titles are in Turner's lettering.

16. FROM NAES, LOOKING EAST 1849

18- A quiet lake reflects the blue sky and distant mist-covered mountains. At the right a thickly wooded road follows the lake.

Water Color: Height, 9¾ inches; length, 13¾ inches

Title is in Turner's lettering.

17. TWO NORWEGIAN SCENES 1849

1750 A view of the Trolldtinderne from Naes; snow mountains rising from a green valley in which red-roofed houses and a road are seen; and a view of a conical rock in a green meadow, near Dale.

Water Color: Heights, 14½ and 14¾ inches; widths, 10 and 9½ inches

Both having titles in Turner's lettering.

FRANCE, ITALY, AND SWITZERLAND

20- 18. FRENCH COAST SCENE 1838

Mountainous coast against a clouded sky in the background; boats, figure and a windmill in the foreground.

Water Color: Height, 7 inches; length, 10⅜ inches

5750 19. COAST SCENE AT NICE, FRANCE 1834

Colorful scene with dwelling houses in the foreground, a calm blue sea reflecting the sky overhead, and mountains beyond.

Water Color: Height, 9⅝ inches; length, 14 inches

31- 20. BAY OF NAPLES

Comprehensive view with Mt. Vesuvius in the background. Two figures on a road in the foreground. Bright blue sky reflected in the water.

Gouache: Height, 12½ inches; length, 20¼ inches

115- 21. TWO VIEWS OF ITALIAN LAKES 1829 AND 1838

The Mota de Caeta, seen in the distance from the shore of a blue lake; and a view of Lake Como, from Bellagio. Both painted on two sheets joined together in the centre.

Water Color: Heights, 8⅞ and 8¾ inches; lengths, 24¾ and 23½ inches

Having date and titles in Turner's handwriting.

60- 22. LAGO DI MAGGIORE, ITALY

Picturesque view of the lake reflecting the distant mountains and bright sky overhead. In the left foreground a group of houses surrounded by tall trees.

Water Color: Height, 17½ inches; length, 24½ inches

40- 23. VIEW OF A SWISS LAKE 1834

A chalet on a wooded island in a lake against a mountainous background.

Water Color: Height, 10 inches; length, 14½ inches

2750 24. LAUSANNE AND THE LAKE OF GENEVA 1842

Fine drawing showing the city and lake, with mountains in the distance; two figures are in the foreground.

Sepia: Height, 15½ inches; length, 23½ inches



25

- 60- 25. **VIEW AT PORTICI, ITALY** 1843
 Boat and fisherman in the foreground, Portici on the opposite shore. [SEE ILLUSTRATION].
Sepia: Height, 16 inches; width, 21 inches

- 1750- 26. **THREE VIEWS OF SWISS LAKES**
 A scene of Lake Lucerne, at sunset, with Mount Pilatus in the distance, dated 1842; a view of Lake Geneva at sunset, with a group of red-roofed houses on the shore and blue mountains in the background; and a view of the Castle of Chillon on Lake Geneva.
Water Color: Heights, 3 to 5 $\frac{5}{8}$ inches; lengths, 6 $\frac{3}{4}$ to 14 inches

- 5- 27. **CONSTANTINOPLE**
 In the foreground, against a view of dark building, a procession is carrying torches through the courtyard of a mosque. Roofs and minarets rise before a moonlit sky.
Water Color: Height, 13 inches; width, 9 $\frac{3}{4}$ inches
 Title in Turner's handwriting.

- 20- 28. **THREE PENCIL DRAWINGS** 1816 AND 1847
 A sketch of the Porto Ferrajo at Elba, showing the citadel and Buonaparte's house; a drawing of a portion of the Palace of the Popes at Avignon and a finely executed view of Fort William in Scotland, with mountains seen vaguely in the distance.
Pencil: Heights, 7 $\frac{1}{8}$ to 12 $\frac{1}{4}$ inches; lengths, 10 $\frac{1}{2}$ to 16 $\frac{3}{4}$ inches

GIBRALTAR AND MALTA

- 11- 29. **COAST OF AFRICA, FROM GIBRALTAR** 1846
 In the foreground a rocky promontory overlooking a wide expanse of water; mountainous background against a clouded blue sky.
Water Color: Height, 9¾ inches; length, 13¾ inches
- 13- 30. **GIBRALTAR, FROM CAMPO GREEN** 1846
 Many sailing vessels are at anchor before the famous rock against a background of clouded sky. In the foreground a grassy bank and dwelling house overlooks the strait.
Water Color: Height, 7½ inches; length, 13¾ inches
 The title is in Turner's handwriting.
- 17- 31. **FIVE VIEWS OF GIBRALTAR** 1846
 View of a castle on a wooded hill, and three views of the sea off shore with houses clustering at the water's edge; and drawing in monotone blacks and grays of the sea and hills on a stormy day.
Sepia and Grisaille: Heights, 4¾ to 5¼ inches; lengths, 8 to 8⅝ inches
- 13- 32. **FOUR VIEWS OF GIBRALTAR** 1846
 Different views of the harbor with sailboats, and the rocky cliffs dotted with fortresses.
Water Color: Heights, 4⅝ to 5¼ inches; lengths, 7⅞ to 8⅝ inches
- 10- 33. **FOUR SCENES AT GIBRALTAR** 1846
 Landscape showing a seated figure at the left, looking over fertile fields on which cattle graze towards the sea on the horizon; another showing a figure gazing at the moonlit sea, with houses and the rock at the right; the third, showing two figures walking along a road towards an arch and buildings behind a wall; and a sailing vessel passing beneath high cliffs.
Grisaille and Water Color: Heights, 4⅝ to 6 inches; lengths, 8⅞ and 6⅞ inches
- 16- 34. **FOUR SCENES AT GIBRALTAR** 1846
 Garden in Gibraltar, showing figures and verdant trees in the sunlight; the rock shown as a background to the harbor, with a strip of beach at the left; Europa Point from Rosia Battery; and a pencil sketch of the rock and town as seen through an arch in a ruined wall at Algeiras, 1842.
Water Color: Heights, 10 to 3⅞ inches; lengths, 6½ to 12 inches
 The first having title on back in Turner's handwriting.
- 13- 35. **TUSINS VILLA, GIBRALTAR** 1846
 A white villa in the foreground, in the background a group of dwellings set in a mountainside surmounted by a castle.
Water Color: Height, 8½ inches; length, 14 inches
 The title on the back is in Turner's handwriting.
- 45- 36. **GIBRALTAR** 1846
 With picturesque surrounding scenery.
Water Color: Height, 12 inches; length, 16⅝ inches



37

155- 37. VIEW OF GIBRALTAR

1846

North front of this famous rock from the Spanish side. Figures in the foreground and mountains in the distance. Bright blue sky overhead. [SEE ILLUSTRATION].
Water Color: Height, 12 inches; length, 16½ inches

1750 38. TWO VIEWS OF MALTA

1846

Valetta, showing a stone walk at the right leading to buildings and piers beyond, and a purple sea at the left, bathed in sunlight; another view seen through an arch of a strip of purple water and buildings beyond.
Water Color: Heights, 10 and 9½ inches; lengths, 14 and 13¾ inches

2250 39. THREE VIEWS OF MALTA

1814 AND 1829

The Florian Gate, Valletta, Malta, from an embrasure on the right of the gateway; drawn in pencil, showing the two-arched gate with bastions on either side and in the background. Two views drawn in pen and ink on tracing paper, one showing the harbor and quays, the other with many figures on the rooftops in the foreground sailing ships in the harbor and the fortress in the background.
Heights, 5½ to 7½ inches; lengths, 7½ to 23½ inches
 The third having title in Turner's handwriting.

SCOTLAND

22- 40. TWO SCOTTISH MOUNTAIN SCENES

A view of Loch Awe, with Ben Cruachan rising behind it; and a view of Ben Nevis, wreathed in clouds, with a lake in the foreground.

Water Color: Height, 9 inches; length, 11¼ inches

22- 41. VIEW UPON LOCH VANA-CHOIR, PERTHSHIRE

1848

A small Scottish lake with high peaks rising behind it and a sod-thatched cottage in the foreground.

Water Color: Height, 6¾ inches; length, 14½ inches

Title in Turner's handwriting on reverse.

11- 42. TWO SCOTTISH SCENES

1824 AND 1831

A view of Castle Gant, with a rushing stream in the foreground and blue mountains in the distance; and a view of Loch Katrine.

Water Color: Heights, 6½ and 8 inches; lengths, 12 and 14½ inches

Second having Turner's handwriting at upper right.

15- 43. TWO SCOTTISH SCENES

A view of Inverary Castle, home of the Duke of Argyle, showing the spreading white castle on the edge of a quiet lake dotted with small craft, with blue hills in the background, dated 1824; and a view of the Inch at Ardsossan, a bleak promontory against a stormy sky.

Water Color: Heights, 7¾ and 5¾ inches; lengths, 11 and 8¾ inches

The second having title in Turner's lettering.

13- 44. TWO VIEWS OF SCOTLAND

1831

A drawing of the pass of Glencoe, showing bleak, uninhabited hillsides against the sky; and a view of Kilchurn Castle on Loch Awe, the castle situated on an island in the middle of the lake, with mountains in the background.

Water Color: Heights, 5 inches; length, 10¼ inches

10- 45. LOCH TUMMEL

Effective portrayal of a scene in Scotland showing lake and wooded shore in foreground and range of mountains in background. Cloudy blue sky.

Water Color: Height, 6¾ inches; length, 9¾ inches

22- 46. SCENE ON A SCOTTISH LAKE

1843

Loch Leven, with Mount Ach Na Garbhia in the distance.

Water Color: Height, 10 inches; length, 18 inches

ENGLISH TOWNS AND COUNTRYSIDE

15- 47. TWO DEVONSHIRE SCENES AND A VIEW OF MALVERN

A view of the cliffs and sea near Torquay, with tiny sailing boats in the distance; another delicately colored drawing of the blue sea and cliffs from Watcombe, South Devon; and a drawing of the wooded hill at Malvern where Jenny Lind spent her last days and where she finally died.

Water Color: Heights, 4½ to 7 inches; lengths, 6¾ to 9¾ inches

10- 48. VIRGINIA WATER NEAR WINDSOR CASTLE

1849

A white pavillion on an island in a lake surrounded by wooded shores; at the left a tiny three-masted ship; slight tear.

Water Color: Height, 6½ inches; length, 9 inches

22- 49. TWO VIEWS OF GRAVESEND

A delicate pastel study of the shore line, with pale blue sea and sky and the town shown faintly in the distance; and a sketch in charcoal and chalk of the jetty with boats on the sea in the background on blue paper.

Height, $4\frac{7}{8}$ inches; lengths, $7\frac{7}{8}$ and $8\frac{1}{4}$ inches

The first having title in Turner's handwriting on the reverse.

15- 50. ROCKS ON RUTHALL COMMON

1850

View of the road to the 'Toad Rock' near Tunbridge Wells; a country road with low rocky terrain on either side and figures on the road.

Water Color: Height, $10\frac{3}{8}$ inches; length, 15 inches

Title in Turner's handwriting on reverse.

16- 51. THREE VIEWS OF LONDON PARKS

1846

Two sketches in chalk on blue paper of St. James Park and one of Hyde Park; and a water color of St. James Park with a side view of Westminster Abbey in the background.

Heights, 4 to $4\frac{1}{2}$ inches; lengths, $7\frac{1}{2}$ to $6\frac{5}{8}$ inches

18- 52. DURHAM CASTLE

1843

A finely drawn study of the great castle with a river crossed by a bridge before it.

Water Color: Height, 7 inches; length, $9\frac{1}{2}$ inches

10- 53. TWO VIEWS OF REGENT'S PARK

1843 AND 1847

Fine drawing in sepia of a house on a wooded hill overlooking a lake; with a view of children playing cricket on a common, in water color.

Heights, $7\frac{1}{2}$ and $5\frac{1}{8}$ inches; lengths, $10\frac{3}{4}$ and $7\frac{3}{8}$ inches

The first having title in Turner's handwriting.

13- 54. THREE VIEWS OF DOVER

1827 AND 1831

A water-color drawing of an old priory, near Dover; a water-color view of the Shakespeare Cliffs of white chalk with green meadow on top and a small cove below; and a sepia drawing of Dover and Dover Castle. inscribed, *Dover. Sunday, July 31st, 1831. On board the Thames steamer.*

Heights, $4\frac{3}{4}$ and $4\frac{3}{8}$ inches; lengths, $5\frac{3}{4}$ and $7\frac{3}{4}$ inches

All having titles in Turner's handwriting.

14- 55. COWES CASTLE, ISLE OF WIGHT

1800

Finely drawn sketch of the castle on a small peninsula, with the sea, dotted with ships, and two bathing machines in the foreground. Accompanied by the engraving made by John Landseer from this drawing. 2 pieces.

Pencil: Height, $6\frac{3}{4}$ inches; length, 10 inches

Collection of the Landseer family.

32- 56. THREE VIEWS OF THE ENGLISH CHANNEL

A view of Culver Cliff on the Isle of Wight, dated 1828; a marine drawing of fishing boats off Seaton, dated 1848; and a view of Birnbeck Island, Weston-super-Mare, at sunset.

Water Colors: Heights, 5 to 7 inches; lengths, $8\frac{3}{4}$ to $9\frac{7}{8}$ inches

All with titles in Turner's handwriting.

33- 57. HYDE PARK AND KENSINGTON GARDENS: THREE STUDIES

1827, 1833 AND 1847

Cattle in a pasture in Hyde Park and a scene on a broad, tree-edged path in Kensington Gardens. And another scene in Kensington Gardens, of a bridge over a stream, with buildings in the background.

Water Color: Heights, $5\frac{1}{8}$ and $7\frac{7}{8}$ inches; lengths, $7\frac{1}{2}$ to $9\frac{3}{8}$ inches

The first two having date and title in Turner's handwriting.

58. **TWO YORKSHIRE SCENES**

A view of the bridge over the Derwent at Kirkham, with low hills in the background and the ruin of an abbey at the right; and a view of Whitby, from the sands, depicting the sea at the foot of the cliffs, with the ruins of the abbey above, dated 1839.

Water Colors: Heights, $7\frac{1}{8}$ and 6 inches; length, $9\frac{7}{8}$ and $10\frac{1}{4}$ inches
The first having title in Turner's handwriting.

59. **TWO VIEWS OF BRIGHTON**

1834

Stretch of sandy beach with figures; the other, of boats beached at low tide.

Chalk: Height, $7\frac{3}{4}$ inches; lengths, $10\frac{1}{2}$ and $11\frac{1}{2}$ inches

Very interesting drawings, typical of the artist's work.

60. **THREE SCENES IN YORKSHIRE**

Monk Bar, York, showing figures with chickens and a two-wheeled cart on a road before a house and trees with a castle in the background, 1843; Scarborough from South Cliff, showing a harbor with intensely blue water and sailboats, a strip of beach bordered by buildings and a high green cliff; and a scene at Ferrybridge, towards Knittingley, 1809.

Water Color: Heights, 6 to $4\frac{5}{8}$ inches; lengths, $8\frac{1}{2}$ to $6\frac{3}{4}$ inches

The first having title in Turner's lettering.

61. **KENSINGTON GARDENS: TWO SCENES**

A delicately colored sketch of woods and pond under a cloudy sky, dated 1817; and a view of the pond with promenaders at the edge and the town in the background.

Water Color: Heights, $5\frac{3}{8}$ and $4\frac{1}{4}$ inches; lengths, $7\frac{1}{4}$ and $7\frac{1}{2}$ inches

62. **ADJOINING HASTINGS, SOUTH COAST OF ENGLAND**

1828

View of the bay at low tide, with gulls flying and two men oyster fishing on the rocky shore.

Water Color: Height, $4\frac{3}{4}$ inches; length, $12\frac{3}{4}$ inches

Inscribed in Turner's handwriting, *From H. Leonards.*

63. **TWO LONDON SCENES**

1826 AND 1828

A water color of the Customs House with small sailboats on the river in front of it; and a finely executed pencil sketch of Trafalgar Square.

Heights, $4\frac{3}{8}$ and $2\frac{7}{8}$ inches; lengths, $5\frac{7}{8}$ and 5 inches

The second having Turner's memorandum of expenses on reverse.

64. **DOVER CASTLE**

1843

The castle stands on a green hill; before it are seen the red roofs of a village, with cattle in a pasture drinking from a stream.

Water Color: Height, 9 inches; length, $12\frac{3}{4}$ inches

65. **TWO LANDSCAPES**

A scene in North England showing a narrow stream crossed by a footbridge which leads to mountains; at the right trees in autumn foliage, 1843. And a pool formed by a brook and surrounded by trees in thick foliage slightly turned by autumn winds, 1828.

Water Color: Heights, 8 and 9 inches; lengths, $13\frac{1}{4}$ and $13\frac{1}{8}$ inches

66. **AT TUNBRIDGE WELLS: TWO VIEWS**

1829 AND 1843

View approaching the village with green field and thatched houses and inn in background. And a view of the Toad Rock.

Water Color: Heights, $11\frac{3}{4}$ and $6\frac{3}{4}$ inches; lengths, $17\frac{5}{8}$ and 10 inches

Both having title in Turner's handwriting on reverse.



67

70- 67. OXFORD, FROM GARDENS OF EXETER COLLEGE

1848

General view, screened by a clump of dense trees. Light blue sky overhead. [SEE ILLUSTRATION].

Water Color: Height, 12½ inches; length, 19½ inches

Title in Turner's handwriting on back of drawing.

3250 68. ROOM IN HIGHCLIFF CASTLE, HAMPSHIRE, ENGLAND

1843

An elaborately paneled and decorated reception room, richly furnished in gold and red, with fine Oriental rugs on the floors. Before the Great War this famous castle was occupied by the German Kaiser, Wilhelm.

Water Color: Height, 9⅞ inches; length, 14 inches

15- 69. ON THE THAMES, NEAR GREAT MARLOW

1828

A sailboat is seen on the quiet river which winds between low wooded banks.

Water Color: Height, 8⅞ inches; length, 12¼ inches

3250 70. BOLTON ABBEY, YORKSHIRE

1849

The ruins of the abbey are seen on the bank of a peaceful stream; low mauve hills in the background.

Water Color: Height, 6½ inches; length, 12⅝ inches

30- 71. TWO VIEWS OF YORK

1843

One of Colliergate, a street in the town of York, with York Minister seen in the background; and the other a drawing of the Guild Hall at York, with river and boats in the foreground.

Water Color: Heights, 8 and 8½ inches; widths, 5¾ and 6 inches

11— 72. TWO SCENES NEAR BRIGHTON

The beach at Hove, on an overcast day, and a view of the grassy shore at Bognor with the sun shining through the clouds and beached fishing boats and bathing machines in the foreground.

Water Color: Heights, 6 and $6\frac{7}{8}$ inches; lengths, $9\frac{3}{8}$ and $10\frac{1}{2}$ inches

The first having title and date, 1834, in Turner's handwriting.

27— 73. HASTINGS AND BRIGHTON: TWO VIEWS

1822

A sketch of the shore at Hastings on a clear day, with sailing ships in the distance; and a view of the sea walk at Brighton, towards evening, with the moon rising.
Chalk and Charcoal on blue paper: Height, $12\frac{5}{8}$ inches; lengths, $18\frac{1}{8}$ and $18\frac{3}{8}$ inches

Both signed and dated in Turner's handwriting.

21— 74. TWO VIEWS NEAR THE SEA

A scene at Port Carlisle, Bownes, with a fishing boat near shore and a windmill off to the right near a road where a farmer is walking; and a view of fisher people wading near shore with the dunes stretching back behind them under an overcast sky.

The first having title in Turner's handwriting.

Water Color: Heights, $7\frac{1}{2}$ and $6\frac{1}{4}$ inches; lengths, 11 and 10 inches

30— 75. EIGHT DRAWINGS OF BRIGHTON

1826 AND 1835

Seven charcoal sketches of the sea and the shore with occasional figures on the beach; one of a fishing boat pulled up on the sand.

Charcoal: Heights, $7\frac{3}{4}$ to $8\frac{7}{8}$ inches; lengths, $10\frac{1}{2}$ to 11 inches

Mounted in pairs, each pair having title in Turner's handwriting.

15— 76. TWO SCENES ON THE ISLE OF WIGHT

1839

Depicting a colorful scene in Wroxall and a coastal scene showing Steep Hill Castle. This castle was purchased by J. Morgan Richards who lived in it for many years. He wrote a number of books, among them 'Almost Fairyland' an account of the Isle of Wight.

Water Color: Heights, $10\frac{1}{2}$ and $10\frac{1}{8}$ inches; widths, $7\frac{1}{8}$ and $14\frac{1}{4}$ inches

18— 77. TWO VIEWS NEAR LONDON

1812 AND 1831

A scene of the bridge at Richmond with a large sailboat in the foreground, and a view of the town of Hampstead, on the shore of a large lake.

Sepia and Watercolor: Heights, $4\frac{3}{8}$ and $5\frac{1}{2}$ inches; lengths, 7 and $7\frac{3}{4}$ inches

60— 78. PANORAMIC FOLDING VIEW OF LONDON

1837

Very interesting view of the city from the top of St. Paul's Cathedral, in sepia. Section two and index to the numbers is lacking.

Height, $9\frac{1}{2}$ inches



80

110- 80. ENGLISH COAST OFF SHOREHAM 1843

View with boats, figures and shoreline reflected in the surface of the water. Typical sunset and cloud effects. [SEE ILLUSTRATION].

Water Color: Height, $11\frac{1}{2}$ inches; length, 17 inches

15- 81. MARGATE, KENT 1824

Fine drawing depicting fishermen at work in the surf, in the background a general view of the city. Accompanied by an engraving by George Cooke after this drawing. 2 pieces.

Sepia: Heights, $7\frac{1}{2}$ and $9\frac{1}{4}$ inches; lengths, 11 and $12\frac{1}{4}$ inches

17- 82. 'LAND'S END' AT TORQUAY, DEVON 1834

A natural opening in a rock foundation is depicted against a sunset sky. Foreground of choppy sea.

Water Color: Height, $13\frac{3}{8}$ inches; width, $9\frac{3}{8}$ inches

27/50 83. MOULIN HUET BAY, GUERNSEY 1843

In the foreground two ladies with a parasol walk on a path amid greenery; in the background the blue sea and a rocky promontory.

Water Color: Height, $9\frac{1}{4}$ inches; length, 12 inches

30- 84. TOR CROSS, DEVON 1828

A woman is leading an ox along a sandy bank; a dwelling house appears nearby. In the distance a view of the bay with high hills above a clouded sky.

Water Color: Height, $16\frac{3}{8}$ inches; length, $22\frac{3}{4}$ inches

- 15- 85. **JERUSALEM CHAMBER, WESTMINSTER ABBEY** 1839
 Showing a room with high vaulted ceiling and stained glass windows; richly paneled in oak. Table with chairs in centre.
Water Color: Height, $9\frac{1}{4}$ inches; length, $13\frac{1}{2}$ inches
- 17- 86. **TWO VIEWS OF FILEY, YORKSHIRE** 1824
 With rocky shoreline, figures, boats and in the background mountains.
Water Color and Colored Chalk: Heights, 7 and 8 inches; lengths, $9\frac{3}{4}$ and $11\frac{3}{4}$ inches
- 11- 87. **ON THE BURE, YARMOUTH, ENGLAND** 1837
 A view with boats, figures and towers.
Water Color: Height, 8 inches; length, $11\frac{1}{2}$ inches
- 10- 88. **SCARBOROUGH, YORKSHIRE** 1846
 Panoramic drawing showing the harbor and a portion of the city. A great variety of ships and boats are shown on the bay. Three sections are pieced together to form the panorama.
Pencil: Height, $7\frac{1}{4}$ inches; length, $28\frac{1}{2}$ inches
- 12- 89. **DOVER CASTLE** 1839
 In the background, view of the castle set on a high rocky hill; in the foreground, boats, figures and a dock.
Water Color: Height, $7\frac{1}{2}$ inches; length, $10\frac{3}{4}$ inches
 Title on back of drawing is in Turner's handwriting.
- 12- 90. **KENILWORTH CASTLE** 1843
 General view screened by tall trees. Now one of England's highly prized possessions, having been presented to the nation by Lord Kenilworth, formerly Sir John Siderley.
Water Color: Height, $6\frac{1}{2}$ inches; length, $9\frac{1}{2}$ inches
- 21- 91. **WINCHELSEA, ENGLAND** 1843
 Home of the great actress, Ellen Terry. Scene enlivened by cattle, boat with figures and a village in the distance; clouded sky. Inscribed at lower left, *Winchelsea*.
Water Color: Height, 14 inches; length, 22 inches
- 1750 92. **BURNSIDE, NORTHUMBERLAND** 1843
 Scene with fisherman's hut on the rock at right; boats moored in a choppy sea; in the background mountains against a sunset sky.
Height, $10\frac{1}{4}$ inches; length, $16\frac{7}{8}$ inches
 Title on back of drawing is in Turner's handwriting.
- 10- 93. **SCARBOROUGH, YORKSHIRE** 1849
 General view with sea and coast in foreground and a hill in the background surmounted by a castle.
Water Color: Height, $8\frac{1}{8}$ inches; length, $11\frac{3}{8}$ inches
 Title in Turner's handwriting.
- 17- 94. **BATTERSEA MILL ON THAMES, NEAR LONDON** 1831
 In the foreground two fishermen in a small boat, in the background a windmill set on a grassy shore. Cloudy sky.
Water Color: Height, $7\frac{1}{8}$ inches; length, 10 inches



95

60 — 95. **MOULIN HUET BAY, GUERNSEY**

1843

View of the Bay with its picturesque surroundings. [SEE ILLUSTRATION].
Water Color: Height, 13 inches; length, 19 inches

13 — 96. **SKETCH OF THE BEACH AT BRIGHTON**

1848

Boats are beached on the brown sand stretching diagonally to the left. A calm sea under an overcast sky.

Water Color: Height, 6 $\frac{3}{8}$ inches; length, 10 $\frac{1}{4}$ inches

Title on margin of drawing is in Turner's handwriting.

12⁵⁰ — 97. **ON THE RIVER SEVERN**

1843

Scene with low green hills in the distance; wooded shoreline in the foreground. Clouded blue sky overhead.

Water Color: Height, 10 inches; length, 16 inches

Title on margin in Turner's handwriting.

52⁵⁰ — 98. **SEA VIEW, ALLONBY**

Coastal scene with beached sailboat; horses and figures on a wet stretch of sand. View of the sea and mountains in the background against a sunset sky.

Water Color: Height, 7 $\frac{3}{8}$ inches; length, 10 $\frac{3}{4}$ inches

12⁵⁰ — 99. **ON LAKE WINDERMERE**

1818

Lake scene with figure and boat in foreground; wooded islands and mountains in the distance. Bright sky overhead.

Water Color: Height, 9 $\frac{1}{2}$ inches; length, 13 $\frac{3}{4}$ inches



100

45- 100. EAST INDIA HOUSE, LONDON

1838

Delicately colored drawing of this famous building, with horse-drawn car and flower woman in street in foreground and church steeples faintly visible in background. With print, dated 1805, on reverse. 2 pieces. [SEE ILLUSTRATION].
Water Color: Height, $7\frac{3}{8}$ inches; length, $11\frac{1}{2}$ inches

12- 101. THE NEW ROAD AND MARYLEBONE CHURCH: TWO VIEWS

1845

Two scenes of the broad, tree-bordered road leading up to the church, one on an overcast day, and one during a winter sunset.
Water Color: Heights, $4\frac{3}{4}$ and $4\frac{5}{8}$ inches; lengths, 7 and $7\frac{3}{8}$ inches
 With date and title in Turner's handwriting.

7- 102. FIVE VIEWS OF YORKSHIRE ABBEYS

Three drawings of Kirkstall Abbey; a drawing of Bolton Abbey, dated 1813, and a drawing of Kirkthorpe Church, dated 1846.
Pencil: Heights, $8\frac{3}{8}$ to $10\frac{1}{4}$ inches; widths, $5\frac{1}{2}$ to $7\frac{1}{2}$ inches
 All having titles in Turner's handwriting.

5250 103. TWO DRAWINGS

A view of Norham Castle in the county of Durham at sundown, with cattle wading in a pool in the foreground; and a scene of an approaching storm on the English coast, with turbulent green waves breaking on the shore and a threatening gray sky.
Water Color: Heights, $4\frac{7}{8}$ and $7\frac{3}{4}$ inches; lengths, $10\frac{1}{8}$ and $10\frac{7}{8}$ inches
 Turner always claimed that the foundation of his success as an artist dated from his first painting of this famous old castle.



104

104. HADDON HALL

1824

Colorful scene showing gayly garbed figures grouped about the famous stairway, made use of in the elopment. Tall trees of dense foliage against a cloudy blue sky. [SEE ILLUSTRATION].

Water Color: Height, $20\frac{3}{4}$ inches; width, $15\frac{3}{8}$ inches

105. SALISBURY, DURHAM AND MAIDSTONE: FOUR DRAWINGS

A view of Salisbury Cathedral; a view of the entrance to the close of the cathedral dated 1843; a view of Durham cathedral dated 1831; and a view of Maidstone, Kent, seen in the distance over a vista of meadows, dated 1841.

Pencil: Height, $4\frac{1}{4}$ to $6\frac{5}{8}$ inches; lengths, $6\frac{1}{2}$ to $8\frac{3}{8}$ inches

All having title in Turner's handwriting on reverse.

11— 106. ON A SUSSEX DOWN

1843

A shepherd with his dog and flocks lies on a meadow bathed in golden sunset light; in the background a windmill and horse-drawn cart stand out against the flat horizon and sky.

Water Color: Height, 5½ inches; length, 9½ inches

12— 107. TWO VIEWS OF THE THAMES

A quiet scene of the river at sunset, water color dated 1813; and a sepia drawing of the Thames and St. Paul's Cathedral.

Heights, 4¾ and 5¾ inches; lengths, 7¾ and 9¾ inches

The first having title on reverse in Turner's hand.

10— 108. ON THE THAMES: TWO VIEWS

A scene on the bank of the river with two great trees and figures in the foreground, dated 1828; and a view of the river at Richmond with trees on an island and sheep grazing on the bank.

Water Color: Heights, 4½ and 5 inches; lengths, 7 and 7¼ inches

SKETCH BOOKS

145— 109. SKETCH BOOK: FRANCE

1838

Containing twenty-seven pencil drawings of views in France, buildings, streets and landscapes.

Titles are in Turner's lettering.

20— 110. SKETCH BOOK: CHANNEL ISLANDS

1850

Containing thirty-two water colors of landscape views, all of great beauty.

65— 111. SKETCH BOOK

Containing thirteen water color, sepia and pencil sketches of landscapes, marines, and flowers, covering various periods.

2750— 112. SKETCH BOOK

Containing a pencil portrait of the Rev. Dr. Bidlake, flowers and choice landscapes in water color and grisaille, pencil figure drawings, pencil landscapes with figures in water color, and others including Turner's original illustration to Moore's *Irish Melodies*. About 26 drawings.

5250— 113. SKETCH BOOK

1811

Containing fine water-color sketches of landscapes, figures, and many details. Thirty-one pages.

Title on cover in Turner's handwriting.

5250— 114. SKETCH BOOK: THE THAMES

1812

Containing thirty-one water-color sketches of scenes, mainly of the Thames in and near London.

Water Color: Height, 4¾ inches; length, 7 inches

Typical and beautiful examples of the artist's work.

125— 115. SKETCH BOOK: SANDGATE

1813

Containing thirty-eight charming water-color sketches of Sandgate and many other English coast scenes.

Water Color: Height, 4½ inches; length, 7¼ inches

Titles in Turner's handwriting.

- 55- 116. **SKETCH BOOK** 1833
 Twenty-four sketches made in Switzerland in various mediums including pencil, water color and sepia of landscapes, scenes in the Alps, boats and a village. Titles are in Turner's handwriting.
 Collection of Marianne, Lady Mordaunt.
- 35- 117. **SKETCH BOOK** 1838
 Containing fifteen water-color and grisaille drawings of landscapes with bridges, harbor views, rushing streams and buildings.
Height, 10¼ inches; length, 14¾ inches
- 20- 118. **SKETCH BOOK** 1804
 An early sketch book containing four drawings of flowers, four of shells and five landscapes, in water color and sepia.
Water Color: Height, 9 inches; length, 11¾ inches
- 125- 119. **SKETCH BOOK: LONDON AND VICINITY** 1827 AND 1828
 Containing thirty-one very interesting sketches of London, Waterloo Bridge, the Thames, Hyde Park, Essex Street and other familiar places.
Height, 4½ inches; length, 6 inches
 Titles in Turner's handwriting.
- 25- 120. **SKETCH BOOK**
 Containing twenty-six drawings in pencil, oil, water color and sepia, of flowers, landscapes and figures, from various periods.
- 25- 121. **SKETCH BOOK** 1810
 Great Marlow on Thames and Crayford, Kent. Eleven fine water-color landscapes showing rivers, cottages, horses and other scenes.
 A typical example of the artist's sketches of this period.
 Title on cover in Turner's handwriting.
- 30- 122. **SKETCH BOOK**
 Containing eight drawings of landscapes and a sketch of a tree. Various scenes, including churches, a river with boats and thatched cottages.
Pencil: Height, 7¼ inches; length, 8 inches
- 2250 123. **SKETCH BOOK** 1833
 Containing six fine pencil landscapes and eight studies of trees.
Pencil: Height, 8 inches; length, 10¾ inches

VARIOUS SUBJECTS

- 15- 124. **BEECH TREES: OIL PAINTING**
 Two large trees with low hanging branches partially covered with green leaves on a field covered with grass and crossed by a narrow path; at the left background the edge of a woods.
Paper: Height, 12 inches; length, 16 inches
- 20- 125. **THE ANGLER: OIL PAINTING**
 A fisherman with his pole stands at the right looking towards the stream which flows through a woods and is crossed by a footbridge in the middle distance; repaired at lower right.
Academy Board: Height, 7¾ inches; length, 11⅞ inches

- 30— 126. **FISHER FOLK** 1828
A man and a woman in fishing costume with large dredging baskets beside them sit on the rocky shore; in the background fishing boats on the sea and low hills to the left.
Reproduced in John Anderson Jr., *The Unknown Turner*, page 115.
Water Color: Height, 9 inches; length, 14 inches
- 10— 127. **SLEEPING FISHERWOMAN** 1838
A fisherwoman sleeps on a pier, with the fish she has been cleaning beside her; boats in the background. Warmly colored in blue, yellow, red and white.
Water Color: Height, 10 $\frac{3}{8}$ inches; width, 7 $\frac{3}{8}$ inches
- 95— 128. **LAKE AND MOUNTAIN SCENE** 1794
With fine light effects; framed on either side by trees in autumn foliage.
Water Color: Height, 15 $\frac{3}{4}$ inches; length, 21 $\frac{3}{4}$ inches
One of Turner's early drawings.
- 25— 129. **LAKE AND MOUNTAIN SCENERY** 1827
Interesting example of Turner's art in the portrayal of nature's colors and aspects.
Water Color: Height, 14 $\frac{3}{4}$ inches; length, 21 $\frac{7}{8}$ inches
- 70— 130. **MARINE STUDY** 1842
In the foreground, two standing figures watch an approaching boat. In the far distance, sailboats. With unusual sky effects.
Gouache: Height, 7 $\frac{7}{8}$ inches; length, 10 $\frac{3}{4}$ inches
- 2250 131. **LAKE AND MOUNTAIN SCENERY** 1824
Combination of mountain, water, light and cloud effects. Road with figure at left foreground.
Water Color: Height, 8 $\frac{7}{8}$ inches; length, 12 $\frac{7}{8}$ inches
- 2750 132. **MARINE** 1843
A sailboat in a rough sea is making for land. Mountainous background and overcast sky.
Water Color: Height, 10 inches; length, 14 $\frac{3}{4}$ inches
- 44/50 133. **TWO ARCHITECTURAL DRAWINGS** 1843
Fine drawings with figures depicting the ruins of the Forum at Rome.
Grisaille and Water Color: Heights, 9 and 15 $\frac{7}{8}$ inches; lengths, 16 and 18 $\frac{1}{4}$ inches
- 20— 134. **SHIPWRECKED** 1848
A group of people huddled together on an improvised raft are afloat in a tempestuous wind-swept sea, and are being blown toward a rocky shore which appears at the left. Dark overcast sky.
Water Color: Height, 13 $\frac{3}{4}$ inches; length, 20 inches

15- 135. **RUSTIC SCENE**

1845

View of an old mill and cottages by the roadside; sunset sky.
Water Color: Height, $6\frac{5}{8}$ inches, length, $9\frac{1}{2}$ inches

26- 136. **MARINE DRAWING**

1843

Fine drawing of a ship in a rough sea foundering on a sandy shore where the body of a drowned man is lying.
Grisaille: Height, $8\frac{5}{8}$ inches; length, $12\frac{3}{4}$ inches

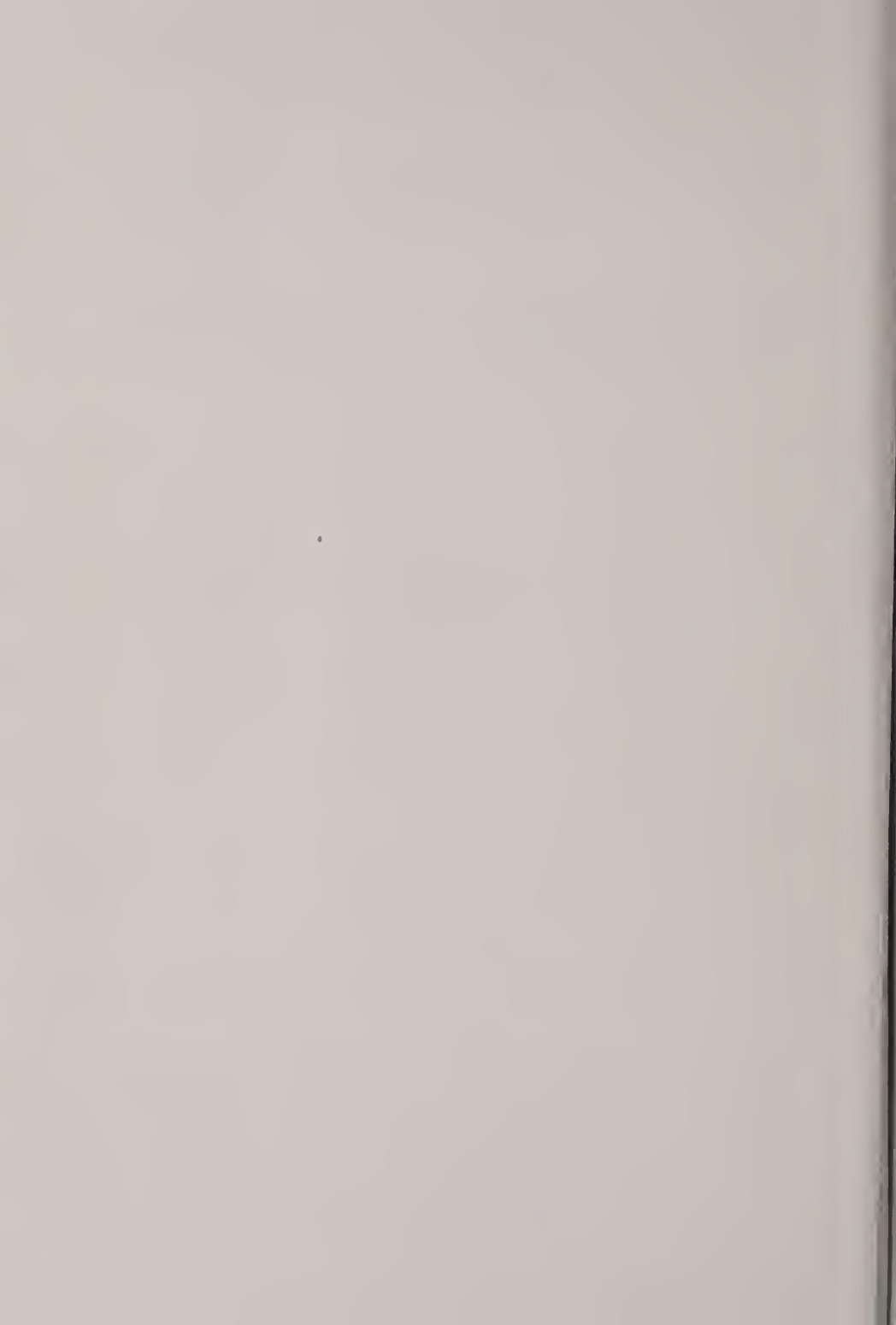
11- 137. **CASTLE INTERIOR: TWO VIEWS**

Almost identical views, one in ink touched with sepia, the other in water color, of the great stone hall of a castle, with two arched doorways and scattered figures.

Ink and Water Color: Heights, $9\frac{1}{8}$ inches; widths, $6\frac{1}{8}$ and $6\frac{3}{8}$ inches

END OF SALE

Total 4,184. -



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